CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 33 TORONTO 2, CANADA December 17th, 1927

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M-G-M

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259 SPADINA AVENUE, TORONTO 2

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Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director
GEORGE C. WILLIAMS
President

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"A Questionaire"

An Open Letter to the F. B. I.

Attention of Sydney Rogerson

Dear Sir:

Many thanks for your expression of co-operation. We are badly in need of authentic information in Canada in reference to the purchase of British pictures.

How many features are now available for Canada; and for which we can purchase Canadian Rights without "strings attached" governing other sales?

What is the classification of these films —Drama, War, Comedies, Comedy-Dramas, Society-Dramas, etc?

How many pictures are re-issues? That is, pictures which have been produced in England several years ago; and released in Great Britain for the first time?

RAY LEWIS

How many are old titles re-made? How many have British players, directors, authors? How many have been produced within the British Empire? and what countries produced them?

How many have been made in foreign studios? How many have foreign stars and directors, players, authors?

How many are being produced and when will they be released?

What is the classification of the releases, the nativity of the authors, directors, players, stars involved?

Where will these new features be produced?

How many can be purchased now for Canada, without any other territorial provisos?

How many will be available for purchase for Canada when completed?

What will be the average price asked from Canada for pictures?

Upon what standards of price will figures be based?

Will the quota have a tendency to inflate average prices?

Will the U.S. be approached first before Canada gets an opportunity to purchase British-made productions?

If the U. S. insists on Canadian rights with U. S. rights, will English producers sell to the U. S. depriving Canada of getting her British pictures direct?

Will British producers insist that Canada buy U. S. rights in a case where U. S. insists on Canadian Rights before purchase?

Will British producers advertise their product in Canadian publications or U. S. publications?

Will British producers advertise their product in any publication, published on the American continent?

Will British producers send their product through to be screened here for possible purchasers?

There is a ruling which will permit British pictures to come through on a deposit, duty free, as travellers' samples. Will British producers establish their own agencies for distribution here, dealing directly with exhibitors, or will their agencies receive and exhibit privately British features to Canadian distributors; and through these Canadian distributing centres, already established here, release their films?

Will British producers send agents here with films for sale, or will it be necessary for Canadian distributors to go to London in order to secure British features made in Great Britain?

What method is England going to adopt in order to establish a market in Canada for British films?

What is the functioning power of the Federation of British Industries in relationship to the British Film Industry at home, and in relationship to Canada?

Does the F. B. I. operate under a Government subsidy?

(Continued on Page 5)

EXCERPT FROM
FEDERATION OF BRITISH INDUSTRIES' LETTER

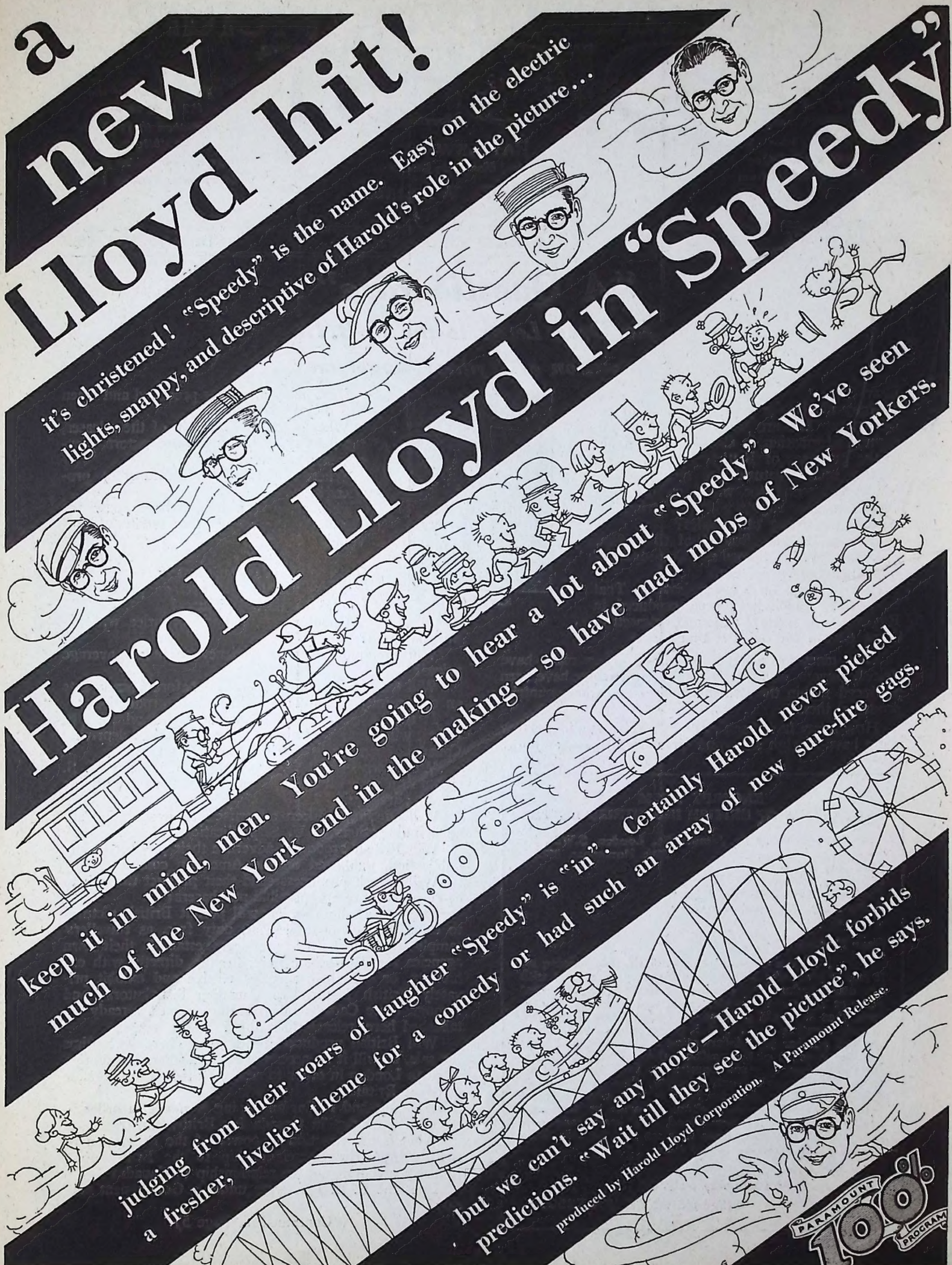
39 St. James's St., London, S.W.I.,
26th November, 1927.

Miss Ray Lewis,
Managing Editor,
Canadian Moving Picture Digest,
Miller Bldg., 259 Spadina Avenue,
Toronto.

Dear Madam,

. . . . I am extremely keen on this body doing all it can to place the British Film Industry on a level with our other Industries. From your letter it appears that you are anxious to do the same, and I suggest, therefore, that it would perhaps be better if we were able to pull together . . . . If it is any use to you, I will try and get for your information a first-class and non-partisan account of the position of the British Industry. It is considerably more flourishing, from the point of view of both quality and quantity, than you imagine, although I agree that we have a long way to travel before we catch up with either America or Germany. Still, the infusion of new blood, new brains and new capital holds out great hope that we may be able to do this in a comparatively short time.

I am,
Yours very truly,
(Sgd.) SIDNEY ROGERSON.


a new Lloyd hit!
it's christened! "Speedy" is the name. Easy on the electric lights, snappy, and descriptive of Harold's role in the picture...
Harold Lloyd in "Speedy"
keep it in mind, men. You're going to hear a lot about "Speedy". We've seen much of the New York end in the making—so have mad mobs of New Yorkers.
judging from their roars of laughter "Speedy" is "in". Certainly Harold never picked a fresher, livelier theme for a comedy or had such an array of new sure-fire gags.
but we can't say any more—Harold Lloyd forbids predictions. "Wait till they see the picture", he says.
produced by Harold Lloyd Corporation. A Paramount Release.
PARAMOUNT 100% PROGRAM

A NEW EMPIRE

E. F. Albee, Dean of the Amusement World, Mergers Keith-Albee-Orpheum Interests. Pathe-DeMille Allied Interests — $100,000,000 in Assets Involved.

One hundred million dollars, it sounds like a great deal of money, a huge lump sum even to a Rockefeller, or a Ford, represents the assets of a new theatrical merger. E. F. Albee, Dean of the Amusement World, is President of a merger which involves the Keith-Albee Orpheum interests with the Allied Pathe-DeMille Theatres and their producing facilities; and thus strengthens the position of another Goliath in theatredom, with which to reckon.

The consolidation is not a surprise to those who know the Master Showmanship ability of Mr. Albee, who has been an aristocrat in the Amusement world for many years, having been born as it were to its purple.

When E. F. Albee allied himself with Motion Picture Interests, one knew that he was of the stamina that believed in "The Higher the Fewer;" and being accustomed for decades to represent the best in vaudeville, one felt that this Master Showman would build his pyramids after the architecture of Egypt's Masonry, a chain of theatres and attractions as one of the wonders of the world, with no less would he be content.

Growing up in the Industry of Entertainment, the writer remembers Mr. Albee always in the role of a Monarch in the Kingdom of Amusement; and in his Empire, one found the King's Jesters, vaudevillians of a superlative degree of artistry who made vaudeville the Caviar of the rich man's taste, as well as Manna from heaven for the Masses who always appreciate what constitutes a hit.

The new corporation will be called the Keith-Albee Orpheum Corporation and its operations will include the consolidation of the interests of the Orpheum Circuit Inc., B. F. Keith Corporation, the Greater New York Vaudeville Theatres Corporation and the B. F. Keith-Albee Vaudeville Exchanges. A public offering of $10,000,000 common at 7½% is rumoured. The underwriters, Lehman Brothers, Bankers of 16 William St., New York,

The flotation will include 2,000,000 shares of common, of which 1,119,170 shares will be outstanding.

There will be in total a control of about five hundred theatres, in the U. S., for which the consolidated interests will book vaudeville; and this with foreign and Canadian affiliations will make the Keith-Albee Orpheum Corporation one of the mightiest. Because of the Pathe-DeMille tie-up, the plans of this gigantic merger are of considerable interest to the Motion Picture Industry. It gives Pathe-DeMille an outlet for product which is enviable; and with such a backing no picture can be made too good for public exhibition. The building program will be continued and elaborated upon. The new E. F. Albee Theatre, Fountain Square, Cincinnati, will open shortly. In the Bronx, New York, in the West Farms district, the new Keith-Albee Chester opens also.

Sioux City presents Keith-Albee vaudeville at the new Orpheum, opened this week.

Rochester, N.Y., Huntington, W. Va., Flushing, L.I., Baltimore, Md., Toledo, O., Richmond Hill, L.I., Milwaukee, Wis., Memphis, Tenn.; are all scheduled for new theatres, with many other houses in Brooklyn and Manhattan neighborhood centres.

North, South, East and West the chain extends, including houses for New England territory, Springfield, Worcester, Hartford, New Haven, Waterbury and Bridgeport.

The Orpheum Circuit will also be augmented with new theatres filling in between the gaps, and others replacing the old.

Canada too is on the map. The new Orpheum in Vancouver, B.C. was recently opened, while the Auditorium, Quebec City, also came into the fold. The Keith-Albee, Ottawa house, and the affiliated Shea's Hippodrome in Toronto with its presentation of Keith-Albee Big Time vaudeville, are building up popular patronage; and already the Keith-Albee Big Time Vaudeville slogan of "The Greatest Show in Town" appears to have registered with the populace.

Shea's Hippodrome, Toronto, under the new regime is playing to capacity, the theatre is exhaling prosperity as the box-office takes the "shekels" in.

FOR SALE

A Simplex Machine, type S, lamp house and machine, 2000 ft. magazine, double speed control, flat belt motor drive. Also a 7½ H..P Hertner generator. The machines are practically new and no reasonable offer will be refused.

D. A. McCLOY,
Room 4, Gordon Block,
Strafford, Ont.

DIGEST EDITORIAL

(Continued from Page 3)

Is the British Film Industry a member?

Are all members paid members, or members only from a co-operative standpoint?

Has the F. B. I. a Trade Constitution which its members have to adhere to?

Has the F. B. I. any jurisdiction over its members?

Must members trade within the Empire if this is desirable, before offering product to foreign buyers?

Does your organization have any jurisdiction over the sale price of product?

What is the F. B. I. doing to establish a British Film Industry in Canada?

If Canada wishes to purchase a British release; and a member, or British producer refuses to sell Canadian rights without the U. S. rights, what can your organization do to relieve the situation?

A statement has been made to the effect that the Dominion Ministers appealed for Quota legislation for British pictures. Is this statement authentic?

Is "Dawn" with Sybil Thorndike, as "Nurse Cavell," available for Canadian purchase? What is the price?

Will pictures be sold to Canada on a percentage basis?

Will British producers ask for advance payment on films sold to Canada?

How will British producers co-operate with Canada to establish a British Film market which will have box-office value?

Is the British Film Industry intended as a patriotic and British propaganda institution, or is it to be established upon lines of Trade and Commerce solely?

If the Entente Cordiale goes through, that is a film alliance between England, Germany, France, will the pictures of the Allied group all come in under Quota regulations?

Thanking you for the information as to the questions herein contained, I am,

Yours very sincerely,

Ray Lewis

POSITION WANTED

First Class Projectionist with Road Show, and Vaudeville experience, 30 years of age, no bad habits. City preferred.

MR. C. TAYLOR,
P.O. Box 1086, Trenton, Ont.

Season's Best

Has Smashed All Record

Read This From the Toronto Evening Telegram, December 10th

Hundreds of people, unable to gain admittance, have been daily turned away from the Tivoli Theatre, where the magnificent British motion picture spectacle, "The Somme," is being shown. Thousands of men, women and children have seen the presentation of this truly remarkable screen version of the greatest and most crucial battles of the Great War. Long lines of those eagerly awaiting admittance form up every evening. Due to the incessant demand for the greatest product of the British films, the Tivoli has decided to hold over "The Somme" for one more week, and if the crowds of those turned away are any criterion of the amazing sensation this mighty epic has created in Toronto, the theatre will again turn hundreds away.

The Tivoli Theatre, during the showing of "The Somme," was plunged into the very heart of the World War, and those watching the picture lived through war's every phase with unforgettable tensity.

During the showing of the mighty motion picture there was that magnetic mood of silence, thrilled appreciation and tremendous outbursts of applause as deeds of magnificent heroism were enacted on the screen. All the patriotic fervor of those first days of the war will surge up into nerve-tingling realism, made more poignant by memory and the love our nation has learned for those splendid men who fought unacclaimed and unheralded those superb battles of "The Somme."

So breathlessly compelling was the photoplay, that you had believed the pungent flames came from the flickering scenes.

"The Somme" is undoubtedly the finest picture of the war that has ever been made. "The Somme" is splendid. It moves with the power and sweep of a tide and has a grip like the undertow. "The Somme" is undoubtedly infinitely more than a war picture. It is one of those rare achievements in picture making that is all good and deals with humanity in the war, the bitter and the sweet, the fineness and the hellishness, the friendliness and the hate. It is utterly free from hokum, but full of sentiment. "The Somme" appeals to every emotion. Before you have stopped chuckling at the antics of the two "Tommies" you will find yourself trembling as you approach the battlefront. Mere words fail utterly to describe one scene of this mighty picture from the battlefields of France.

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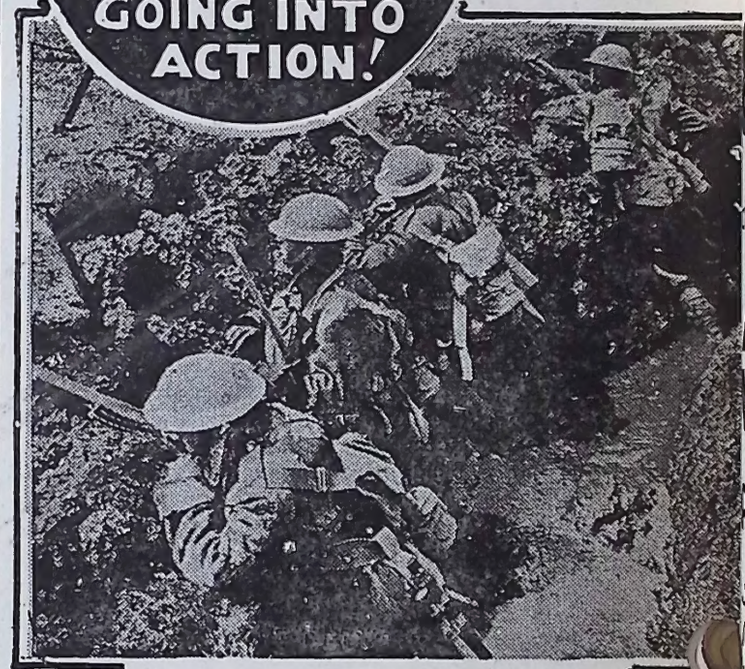

CANADIANS AT COURCELETTE

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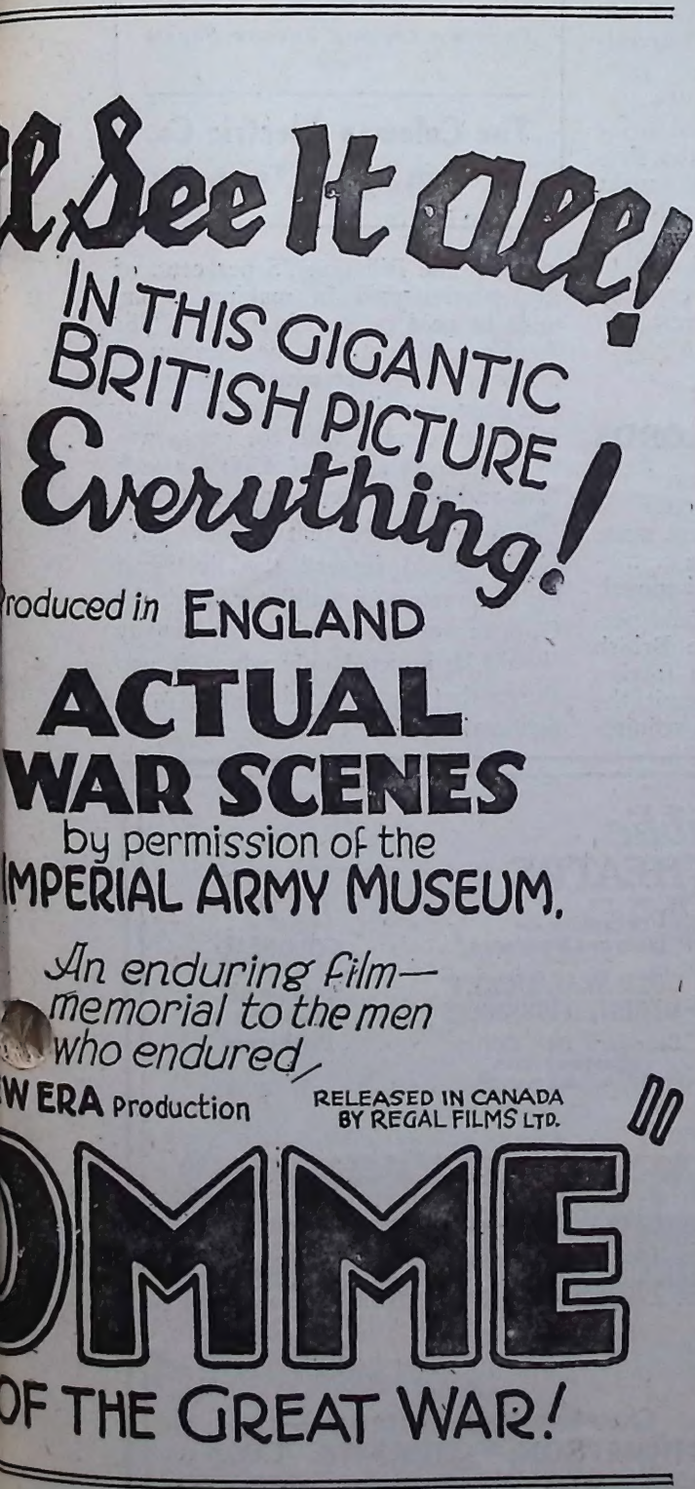
See It all!
IN THIS GIGANTIC BRITISH PICTURE
Everything!
Produced in ENGLAND
ACTUAL WAR SCENES
by permission of the IMPERIAL ARMY MUSEUM.
An enduring film—memorial to the men who endured
W ERA Production
RELEASED IN CANADA BY REGAL FILMS LTD.
OMME"
OF THE GREAT WAR!

Read This From the Toronto Mail & Empire, December 12th

The success of "The Somme" at the Tivoli Theatre is deserved. Here is a really sincere and convincing war picture that makes the noisy affairs made on this continent look like the fictions that they are. "The Somme" was so popular at the Tivoli last week that it is remaining over until next Saturday night. It is well worth seeing, if you can bear to look at the grim tragedy that was mixed with the heroism.

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SHORT TALKS
ON
SHORT FEATURES

No Star in Pictures
today has made more
remarkable progress
than
LUPINO LANE

Despite the lack of prominence given to two-reel comedies in the theatres, no star in pictures today has made more remarkable progress towards the top during the past year than has that inimitable little comedian, Lupino Lane. In these days of stiff picture competition it is truly a survival of the fittest in the race for popularity on the screen. If the little stage comedian had entered the movies five years ago he would be classed today with Charlie Chaplin and Harold Lloyd, because the highway then was much easier travelling. However, it appears that this scion of one of the oldest comedy families in the world has been more than equal to the test. Certainly he has supplied the screen during the past year with the most original comedies we have enjoyed in years. The Hollywood prophets are now pointing to him as the next big popular star.

From the Detroit Free Press

E. W. Hammons
President.

CANADIAN EDUCATIONAL
FILMS LIMITED

Educational Pictures
THE SIZE OF THE PROGRAM

British & U.S. Merger New Producing Concern

British and U. S. Motion Picture enterprises have merged their interests, for the purpose of producing distributing and exhibiting films in the United Kingdom.

The Merged assets represent about $150,000,000.

The American interests entering the combinations are First National Pictures, Inc., and the Stanley Company of America, while the British companies include the Standard Film Company, Ltd., and the Film Investment Company, Ltd. The British interests are controlled by Lord Ashfield, Lord Beaverbrook and their associates.

The new producing concern, to be known as First National Pathe Producing Company, Ltd., will make films in England for distribution throughout the world, it was announced. Its original capital will be $1,000,000, with the British companies holding a 51 per cent. interest.

QUOTA BILL PASSES THE HOUSE OF LORDS

The Quota Film Bill passed the committee stage in the House of Lords. Three amendments were made to it, all designed to relax the restrictions which the original Bill imposed.

One of the amendments would permit films to qualify for the British quota until 1928, if made in foreign studios. Another would permit the Board of Trade to relax the requirement of the Bill that 75 per cent. of the salaries paid in making a film must be paid to British subjects. The third amendment is a modification of the provision under which a renter or exhibitor convicted three times of failure to comply with the quota was to be liable to a fine of £500 for each time and lose his license automatically.

It was declared that this last provision would imperil the livelihood of the renter or exhibitor, and the Government agreed that the penalty should be inflicted only where it was shown that the repeated offences were deliberate.

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TORONTO THEATRES

UPTOWN—"When A Man Loves," with John Barrymore and Dolores Costello — Warner. Class B plus. The classification is deserved through the box-office value of the names of John Barrymore and Dolores Costello, the principal stars. The settings and environment of the picture are elaborate, so is the costuming which represents the Louis XV era, with its "frills and furbelows, its foppery." Manon Lescault, "is no more than she ought to be." She comes under the protectorship of a nobleman of France. Today they would call her "a kept woman," but Manon's alibi to her true love is that her brother took her away from him. "Manon" confesses that the jewels she has obtained for the lust of her body will always be dear to her, she has Lorelie Lee's philosophy about the lasting qualities of a diamond bracelet. There are love intrigues, with Louis XV. "butting in" on private territory, gambling, sword play, in which our hero, Barrymore manages to successfully "run through" about twenty-five assailants. There is the heart wrench when "Manon" is to be deported to Louisiana, then a French convict colony, as "a lady of easy virtue;" and our hero rescues her from the convict ship on which he has been caged with a crowd of chained convicts, who have become dehumanized. In this scene Barrymore very successfully makes a monkey of himself. "Love in a cottage," and the beacon lights upon the shores of America, is the destination of Barrymore and his lady love, who ride the seas in a life-boat in which they have escaped. John Barrymore's profile is the best part of his contribution to this feature; his legs also live up to their fame. Dolores Costello looks beautiful at times, and at times does effective work. I have seen some of the other players in the cast, more happily cast. A big flash; and the result what the audience can get out of it.

TIVOLI — "The Somme," with an All Star Cast — British Regal release. Second big week, and playing to packed houses. Class B plus. A war film with scenes from the official War museum records.

SHEA'S HIPPODROME — "Alias the Lone Wolf," with Bert Lytell and Lois Wilson—Columbia. Class B plus. A crook melodrama, adapted from Louis Joseph Vance's novel. Edward H. Griffith has manipulated all the melodramatic sequences in skilled order and pyramided his climaxes so as to provide stimulating and tense interest because of the various surprise situations which develop. Lytell is the gentlemen cracksman, in masquerade in order to catch a gang of crooks who have made detective history. Our hero is a secret service agent engaged in running down the gang as they say; and the interest of the audience is involved through the fear that the gentleman crook may fall into the hands of the police before he has an opportunity to finish his work. Of course there is a love interest, with a French woman, which is not included in the "of course." This heroine is intent upon smuggling a valuable jewel into the U. S. in order to use the funds from its sale for the liberation of her brother from prison. The crooks follow and rob her and they are in turn robbed by the hero, who hands over the jewel to the heroine. She is again robbed and so the scheme goes on until finally the hero restores the jewel and makes known his identity. Good material. Lois Wilson does satisfactory work and Lytell, though not as dapper as of old, gives a splendid performance. All the crooks are good crooks as far as acting goes and these include Paulette Duval, James Mason Monk. Harry Cohen of the Columbia Pictures Corporation, supervised the production. The adaptation which provides "meaty" material was by Dorothy Howell and the director.

LOEW'S — "The Thirteenth Hour," with Lionel Barrymore — Metro-Goldwyn-Mayer. Class B plus. Is another thriller, mysterious and more "spooky" than even "The Bat" which appeared to capture the prize for making "goose-flesh" appear in normal temperature. A professor seems imbued with the idea of getting jewels from people by helping them to "cross the River Jordan." In other words he turns living beings into corpses, when jewels are the incentive. Lionel Barrymore in this Dr. Jeckyl and Mr. Hyde dual personality, professor and murderer does his usual splendid work. Jacquelin Gadsdon is Professor Leroy's secretary. The professor has it all nicely planned for her also, but Matt Gray, played by Charles Delaney, and aided by a small battalion of detectives enters the professor's home in order to win the reward offered by the professor for the capture of the murderer who works in the "Thirteenth Hour," one hour after midnight. Its an unlucky number for professor, for Matt gets his number, even though he uses the "all-seeing eye," a machine which mirrors everything that is going on within the home of the professor. Jacqueline Gadsdon is an excellent actress and appears to be a newcomer. A welcome addition to the ranks judging her performance in this feature. Polly Moran, as a press representative, does not get a big chance, but gets her bit over, while "Napoleon," the dog is a real canine actor and should come in for a part of the reward since he led the chase across the roof after our mysterious professor, which resulted in his capture. The adaptation from the play by Douglas Furber and C. M. Franklin, who directed.

PANTAGES — "Back To God's Country," with Renee Adoree — Universal. Class B plus. An adaptation of James Oliver Curwood's story of Western Canada, made anew. There is plenty of action in this colorful story and the Canadian atmosphere is all there, with the tang of the cold, clear air which comes with the snow. There is a real Canadian blizzard, one of the old-fashioned kind which once upon a time visited Canada; and which upon rare occasion sweeps through our northern lands in the heart of winter today. Some of the "shots" are pictorial beauties. The story centres around a trading post in northern Canada, a trader who kills a man in self-defence. A lovely daughter, who finds favour in the eyes of a sea captain, whose reputation is as unsavoury as his looks. He knows of the killing of the man and threatens exposure providing the daughter is witheld as a bonus for silence. There is a hero, a mining engineer, who likes the girl himself and after hero, heroine and her father embark upon our rascally sea captain's boat, the father is thrown overboard in an encounter with the sea-captain, the hero receives a broken leg; and were it not for a dog, who proves both defender and guardian, neither hero nor heroine would have reached civilization. There are some exceptionally fine characterizations, Canadian northern types. Robert Frazer makes a real Canadian hero. Mitchell Lewis as the old trader father is another good interpretation. Renee Adoree as the French-Canadian is most excellent. Given a certain type to play Miss Adoree is certainly most appealing and her work all that is desirable. Irvin Willat had an eye for Canadian value in his direction of the story aided by an excellent adaptation by Charles Logue.

Round About the Studios

Molly O'Day, Sally O'Neil's sister, who is steadily climbing the ladder to success under First National's banner.

Production was started upon Hal Roach's next Metro-Goldwyn-Mayer starring vehicle for Max Davidson recently. It will be a Metro-Goldwyn-Mayer comedy, of course, and is as yet untitled. The supporting cast includes Viola Richard, Thelma Hill and Spec O'Donnell, Fred Guiol is directing.

George Marion, Jr., is to write the titles for "The Legion of the Condemned," Paramount's companion picture to "Wings," the air spectacle.

With the purchase of screen rights, preparation was started immediately on the picturization of "The Mating Call," Rex Beach's most recent best-selling novels, it is announced by Carl Laemmle, president of Universal Picture Corporation.

A new horse actor will be seen in the next Fred Thomson picture, "The Pioneer Scout," which that star now is making for release by Paramount. The steed is an Arabian, pure white, and has the same extraordinary eyes for which Thomson's famous horse, Silver King, is noted.

It takes more than a mauling by a lion to keep Stephen Roberts from directing the "big cats" in the pictures, for the Educational Pictures director has just completed another Mermaid Comedy in which the big brutes play an active part and soon will start on another. It was several months ago that Director Roberts was bitten by a lion when one of the jungle beasts went on a rampae during the production of another Mermaid. But the experience apparently has not taken the edge off his nerve. In the current comedy, which features George Davis, lions, tigers and leopards are used.

John Gilbert and Norman Kerry, two of the best-known male stars on the screen, were once salesmen. Kerry travelled for a paint company while Gilbert was on the road for a rubber company. It was Kerry who persuaded the present Metro-Goldwyn-Mayer star to take a film test when he visited Hollywood. The result was the loss of a good rubber salesman and the discovery of a good motion picture star.

Ernest Torrence had his head shaved to play a Cossack chief in John Gilbert's new Metro-Goldwyn-Mayer vehicle, "The Cossacks," and as a result caught a severe cold. It took him several days to get his pate acclimated to Hollywood's night air.

Arthur Miller, who is photographing "The Blue Danube," which stars Leatrice Joy for Pathe-DeMille, is one of the foremost authorities on the new incandescent lighting with which the Industry is now experimenting.

Gary Cooper, leading man in Paramount's "The Legion of the Condemned," came to Los Angeles just three years ago, determined to be a cartoonist. But he couldn't have drawn or imagined the gilded future ahead in the films.

George K. Arthur will appear as a circus press agent, with Karl Dane as an animal-trainer, in their next co-starring vehicle, a story of the circus, which Edward Sedgwick will direct at the Metro-Goldwyn-Mayer studios.

"Skyscraper," William Boyd's next starring vehicle for Pathe-DeMille, is to be filmed largely on a partially completed office building in Hollywood.

Charles Lamont, director of "Big Boy" Educational's baby star, is starting soon on a well-earned rest from his strenuous directorial duties. He is now completing a new starring vehicle in which Dorothy Devore has the leading role. With his wife, Estelle Bradley, he is leaving for Grand Canyon, Arizona. Since the purpose of the trip is to get some rest, Charley plans to include nothing more strenuous than sitting on the edge of the gorge for about a week.

Jack Conway, who recently came to Hollywood from New York City to write titles for Paramount pictures, has been signed by William LeBaron, vice-president in charge of production at the FBO studios, to write the titles for "Legionaires in Paris," Louis Sarecky's post war comedy featuring Al Cooke and Kit Guard.

Scene from "The Fortune Hunter," a Warner feature starring Syd Chaplin.

Anne Cornwall, petite star of Paramount-Christie Comedies, has just signed a new contract for four more two-reel comedies.

Donald Crisp, who is directing Rod La-Rocque in "Stand and Deliver," originally came to America from England to sing in grand opera.

John Monk Saunders, author of "Wings" and "The Legion of the Condemned," Paramount's big air productions, was a Rhodes scholar from the University of Washington, being graduated from Oxford in 1923.

A cast of stellar proportions is being selected for "The Devil's Trade Mark," which Leo Meehan will produce for FBO from Calvin Johnston's story, "Pedigree." Belle Bennett, who made a distinct hit in "Mother" a year ago and William Bakewell, the young boy in the same picture, already have been signed for this production and William V. Mong also will play one of the important roles. Two other important parts remain uncast.

Sally O'Neil, petite Metro-Goldwyn-Mayer player, appearing in "The Lovelorn," directed by John P. McCarthy.

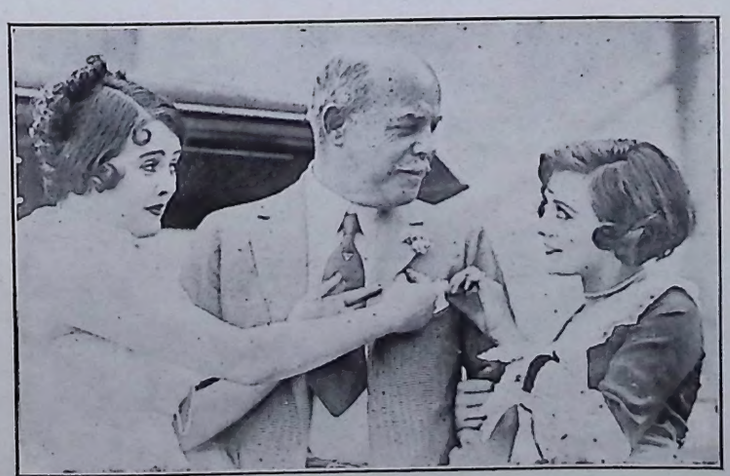
Scene showing Dolores Costello and John Barrymore, stars of Warner Bros. "When A Man Loves," being shown at the Uptown, Toronto, this week.

"Ain't that sweet," Joan Crawford and her new pet dog, a gift from Director W. S. Van Dyke. Miss Crawford is to appear with Tim McCoy in Metro-Goldwyn-Mayer's "The Law of the Range."

Johnny Hines appearing in First National features.

Norma Shearer, lovely Metro-Goldwyn-Mayer star, sailing on the waters of Lake Bennet, Calif. Norma appears as a travelling saleswoman in her next picture, be on the look-out for it.

"Cute, eh!" Scene from a Mickey McGuire comedy, series No. 6. Released through Greater FBO.



"Stop quarreling over me, girls," says Speaker Nicholas Longworth, as he visits Sally O'Neil and her sister, Molly O'Day, at the Metro-Goldwyn-Mayer studios.

Dorothy Mackaill, First National star, appearing in "The Crystal Cup."

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